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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

PREPARING FUTURE DANCE EDUCATORS FOR
DIVERSE STUDENT POPULATIONS

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree
of Master of Arts

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College of Performing and Visual Arts
School of Theatre and Dance
Dance Education

December, 2019

This Thesis by: Kaylee Anne Morrison

Entitled: *Preparing Future Dance Educators for Diverse Student Populations*

has been approved as meeting the requirements for the Degree of Master of Arts in the College of Performing and Visual Arts, School of Theatre Arts and Dance, Program of Dance Education

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ABSTRACT

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The purposes of this study were to create a curriculum map for a potential Bachelor of Arts in Dance Education for a four-year university, promote quality dance education, and find ways to advocate for dance programs in rural communities. To determine the data, the researcher created an electronic survey, met with participants in person, and recorded interviews to collect the evidence. Thirty-six electronic survey participants were current and former dance educators. The participants for the interviews were ten current and former K-12 administrators, seven university faculty, and six general education teachers/curriculum specialist from diverse K-12 campuses. The researcher designed the following essential questions: What pedagogical application courses and course content are essential for undergraduate dance education majors to be prepared to teach diverse student populations and why are these courses considered to be best practices in the dance education field? In what ways can public school districts promote quality dance education? In what ways can graduates of quality dance education programs advocate for dance programs to rural school administration, parents, and students? This research was intended to help grow and establish dance education in a rural part of the United States. By generating qualified dance educators for diverse student populations at the local university, dance education will have a chance to develop

into more districts and campuses in the region. The research also provided insight for advocacy for existing dance educators.

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CHAPTER I

INTRODUCTION

Goal of Thesis

More than ever before, classrooms in public education are becoming increasingly diverse. Race, culture, socio-economic status, learning styles, special education accommodations, gender identification, and family dynamics are only a few of the characteristics that make up present day classroom dynamics. One of the results of this diversity within the classroom is that educators and educational leaders cannot expect all students to learn and process information in the same manner. Dance educators should consider each student's prior knowledge and experience with dance when preparing curriculum and instruction. Dance is a content area that is innately stimulated from various human experiences. In her book, *Dance Pedagogy for a Diverse World*, author and advocate of creating inclusive dance class environments, Nyama McCarthy-Brown, stated:

Dance is a cultural experience. It is a racial experience. It is a gendered experience. It is a kinesthetic body experience. All of this to say that one's experience in dance is reflective of his or her demographic and dance environment. (14)

When a student enrolls in a dance class, they are often motivated from their previous experience with dance. These experiences are embodied through observing dance on

television, reading about dance, or participating with friends and family in cultural or social dance. Their previous experience might not be concert dance forms such as ballet, jazz, or modern, but instead, might be dances from their culture. McCarthy-Brown displays a scenario of a student in dance class in her book, *Dance Pedagogy for a Diverse World*, where a young student is excited to sign up for a dance class because he/she feel they have previous experience. The student is then astonished because they learn that their idea of dance clothing, musicality, and movement are different from that of the instructor. The student is told they are a beginning level dancer and that the dances they do know are encouraged to be practiced outside of the classroom or perhaps are not relevant to western dance curriculum. The student is informed they will now be learning dances that are highly valued in the dance world, such as ballet and modern dance. These codified dances will be new to the student and not reflect the student's culture, but once mastered, will give the student the ability to say they are a genuine dancer (McCarthy-Brown, *Dance Pedagogy for a Diverse World* 13).

Dance educators must be prepared to recognize that most of their students may already be dancers in one form or another. Pupils dancing in birthday, wedding, church, religious holiday celebrations, and social dances with friends are categorically dancers. Students in public education should learn that all types of dance are valued and appreciated. K-12 dance programs that concentrate on technical dance styles such as ballet and modern can meet students' needs by understanding what prior dance experiences students have previously encountered. Through pre-assessment discussions or journaling, the well-prepared dance educator can connect students' cultural and social dance experience to classroom content by sharing the historical similarities of ballet and

modern dance and how it was inspired from life and society. When dance educators have understanding and respect for the students they are to teach and their background, they will have a more effective and efficient classroom environment.

The goal of this research was to address what specific course work was essential for undergraduate dance education majors to successfully teach diverse student populations and become advocates for dance education in rural communities. The results of this study supported the development of an appropriate curriculum map for four-year universities to best prepare future dance educators to successfully engage all students.

The following essential questions were addressed in this project:

- Q1 What pedagogical application courses and course content are essential for undergraduate dance education majors to be prepared to teach diverse student populations, and why are these courses considered to be best practices in the dance education field?
- Q2 In what ways can public school districts promote quality dance education?
- Q3 In what ways can graduates of quality dance education programs advocate for dance programs to rural school administration, parents, and students?

Purpose of Study

In classrooms across the country, students arrive with varied income levels, experiences, and abilities. The teaching methods and tools required to reach each student in the classroom is met with a myriad of obstacles and barriers. In Sonia Nieto's book, *Finding the Joy in Teaching Students of Diverse Backgrounds*, she shares data about teachers seeing the value of learning about their students' diverse backgrounds:

A MetLife survey (2011) of several thousands of teachers found ninety-one percent believed that strengthening programs and resources to help diverse

learners should be a priority; fifty-nine percent indicated this is one of the highest priorities. (Nieto 20)

When teachers are prepared to teach diverse student populations, their knowledge benefits the students in finding a connection to school curriculum through historical, cultural, and creative work. Dance educators, gaining the background knowledge of students' cultures, religions, gender identities, and learning abilities/disabilities, will be better prepared to accommodate classroom lessons, school day situations, such as changing areas, costume accommodations, and scheduling rehearsals and performances around religious holidays. Teaching dance in public education requires a different approach to delivering content than courses that are traditionally taught with a desk. Teaching dance in public education also requires different expectations and outcomes than a studio or conservatory teaching environment. Respected dance programs with quality instructors in public education are one of the optimum advocates for including dance in K-12 education. It is imperative that universities are preparing future dance teachers in every way possible for classroom success. Accomplished dance educator and author, Brenda Pugh McCutchen, stated in her book *Teaching Dance as Art in Education* that:

Of the three largest dance teaching professions- private studios, K-12, and higher education- K-12 is the most highly regulated. It requires the most diverse training, education, skills, and experience. It is one that is accountable to state and national teaching standards. (i. e., through certification and accreditation). Of course, the quality of the K-12 program you create depends on the completeness and quality of your preparation for teacher certification. (54)

In response to the inadequate training teachers often receive in preparation for instructing the varied students they will have in their classroom, it was the purpose of this study to create a quality undergraduate curriculum map to better prepare future dance educators. Understanding students' prior experience allows teachers to meet students where they are by creating a positive learning environment. Professor Emerita of Language, Literacy, and Culture for the School of Education at the University of Massachusetts, Sonia Nieto, stated the following in her book, *Finding Joy in Teaching Students of Diverse Backgrounds*

Many teachers report feeling unprepared to teach students of diverse backgrounds even if they have had a course or two on the topic. A survey of over six hundred first-year teachers (Rochkind et al. 2008) found that although they said their coursework on diversity was comprehensive and useful, 40 percent felt underprepared for the challenges of dealing with diversity in their classrooms. No other aspect of their preparation showed as great a gap. (20)

Dance, often considered a universal language, easily makes a dance classroom a place where all cultures and backgrounds can collaborate and find common ground. This provides students something to look forward to during the school day and the knowledge that there is a teacher they can reach out to for guidance.

Significance of Study

This study was designed to prepare future dance educators to teach diverse student populations in public education. Our country is changing rapidly, and researchers are observing this shift. According to Nieto:

Our society is changing from a largely White, European American population to one that is tremendously diverse. Our neighbors now hail from all over the world, some displaced by war, others driven by hunger, still others in search of a free democratic society or simply a decent job and a good education for their children. Our public schools are usually the first to reflect these demographic changes, from the many languages heard in school hallways to the complexion of the students in those hallways. Every urban, suburban, town, and rural school is now diverse in numerous ways. (15-16)

Regardless of cultural or social background, many students have had some type of exposure to dance. Nieto states: “The best piece of advice I have received during my teacher preparation program many years ago was to start where kids are at” (33). Students need to understand from their dance teachers that the forms of dance they have participated in and have observed are valued and appreciated. Ballet is often the starting point for dance in academia. A great way to transition into western forms of dance is learning about how dance already exists in students’ lives. Students might have experienced dancing with their family at religious events and cultural celebrations. Students might have engaged in a social dance or witnessed dance through social media or television. Teachers can discover a connection between students social and cultural dance experiences and use that as a foundation to share concert forms of dance, such as ballet, with students. This shows students that teachers find value in each student as an individual and value the background that makes each student who they are. In turn, more students from various cultures understand that the dance program is a place where they

are respected and appreciated, and where they may develop an appreciation for the diversity around them.

This study was conducted not only to promote better preparation programs for future dance educators, but also to assist current dance educators who feel they are not receiving adequate professional development to teach every student in their classroom. This art form asks participants to be vulnerable when communicating through movement and this is especially so when working with young dancers. Dance is distinct in its requirements for those that choose to engage in the art; requirements, such as costuming and uniforms, should be of consideration based on the student population. Dance educators should understand how to modify classroom experiences such as costumes and uniforms appropriately based on students' gender, culture, and religious beliefs. When teachers have understanding, appreciation, and acknowledgement of the cultures they teach, they can prepare for the school year's costuming, schedules, food, and performances. Equipping teachers with this knowledge will allow students to feel included and valued in the dance program and school community.

This research served as the guiding force for a proposed undergraduate, dance major curriculum map in an area of Texas that is host to a large refugee population. Local school districts have a vested interest in creating more programs but the region lacked certified dance educators. This research not only provided an undergraduate dance curriculum map but better prepared future dance educators to teach the culturally diverse students likely be in their classrooms.

CHAPTER II

LITERATURE REVIEW

A substantial quantity of literature on dance in education as well as research on teaching diverse student populations provided a basis for the present study. This chapter discusses dance and its place in educational settings along with student populations in America's schools, past and present. Additionally, this chapter discusses teaching diverse student populations, supporting the goal of this study in developing an appropriate curriculum map for four-year universities that would prepare dance educators to engage all students.

Dance in Education

Aesthetic dance in physical education was developed for women by Melvin Gilbert (Kassing 172). Gayle Kassing's book, *History of Dance*, provides context to dances development into academia.

Aesthetic dance was first introduced as aesthetic calisthenics to avoid using the word dance; Melvin Gilbert, a respected Maine dance teacher, changed it to aesthetic dance. Gilbert was a prodigious force in physical education dance during the last decades of the 19th century. He taught aesthetic dance at the sources of the new physical education, namely, Harvard, Boston Normal School of Gymnastics, and Sargent College. Invited by Harvard's head of physical education, Dudley Sargent, Gilbert created aesthetic dance for women's physical education. (172)

Dance by way of physical education is a trend that is still seen in education today. Being able to offer students an alternative to taking a Physical Education course is often the way dance makes its way into a public school. Through the influence of Melvin Gilbert, Gertrude Colby became an educator, teaching aesthetic dance at Columbia University's Speyer School. Dance in public education drew from other contents to support the creative process. Bird Larson was one of Colby's colleagues who had a background as a pianist and a mime. Using music forms, she educated students with natural rhythm expression. Kassing elaborates, "Her background in corrective physical education provided her work with a scientific movement basis for the dance technique she developed." These individuals who paved the way for dance in education are the foundation of Margaret H'Doubler, who in 1926, created the first ever dance major at the University of Wisconsin (172).

Dance in Higher Education

Dance is offered as a course of study in higher education institutions all over the world. Currently, students can receive a Bachelor's, Master's, and even a Ph.D. degree in dance. Dance in academia would not be where it is today without the influence of Margaret H'Doubler creating the first dance major in the 1920's. H'Doubler may be considered an unlikely influence to change the way the world studied dance, as she was not a trained dancer. She completed her Bachelor of Arts degree in biology at the University of Wisconsin, where she was later asked to work in the physical education department (H'Doubler x). According to Mary Alice Brennan, Professor Emerita, at University of Wisconsin-Madison, in referring to H'Doubler, "Her legacy is more lasting because she established a theoretical framework for thinking about and experiencing

dance and a philosophical attitude toward teaching it as a science and a creative art” (H’Doubler xv). To H’Doubler, students of dance needed to also be the creators of the movement they were performing, and she asserted this for all dance students (xii). By H’Doubler seeing the importance of creating in dance, it has significantly advanced the state and national dance standards used in classrooms today. H’Doubler understood how dance would assist in creating a more well-rounded individual. She knew that dance was substantial and needed to be available to the masses:

One of the ways dance can reach everyone is through the schools. Expression through spontaneous bodily activity is as natural to the child as breathing. This inborn tendency to expressive movement provides a reliable equipment with which to build a vocabulary for artistic dance expression. If every child in every school from his entrance until his graduation from high school or college were given the opportunity to experience dance as a creative art, and if his dancing kept pace with his developing physical, mental, and spiritual needs, the enrichment of his adult life might reach beyond any results we can now contemplate. (xx)

Dance in Kindergarten-12 Education

Similar to higher education, dance slowly made its way into the public-school systems primarily through physical education classes and standards. Students of previous generations learned social dances such as square dancing in their physical education course. While this was a great start to dance in public education, students were missing the multitude of benefits that Margret H’Doubler spoke of when students are able to create movement themselves. According to Brenda Pugh McCutchen, in her book *Teaching Dance as Art in Education*, “dance should be taught in the context of arts

education in school-based programs” (3). Dance is more than teaching students’ steps; it has the potential to aid in teaching students creative and problem-solving skills through arts-based curriculum:

Educational dance’s purpose in K-12 is to broadly educate all students in dance as an art form in all its facets-that is, to teach students from the time they enter kindergarten until they graduate to know about dance and to use the artistic process inherent in dance. (5)

Dance in public education seeks to be more focused on developing a well-rounded student than a student executing complex technical skill. McCutchen displays this by stating: “In K-12 dance should educate rather than produce professional performers (thus the term educational dance)” (5). The National Dance Educators website provides context for current pathways to obtain dance educator credentials in the United States:

Currently there are 37 states and the District of Columbia, offering licenses, endorsements, and certifications, and 13 states with no required dance credential.

There are 75 universities that offer dance education programs. These programs exist in states where there is a state-approved credential in dance, and in states where there is no state-approved credential in dance. (State Certification)

Students in American Schools

It is near impossible to define all of the abundant characteristics of a student in an American classroom today. Students are diverse in every aspect of life. Pupils in today’s classrooms differ by race, culture, socioeconomics, religion, gender identification, sexual orientation, family political affiliation, and more. Even in schools and classrooms where students appear to be primarily homogenous, students still exhibit wide variances.

Learning styles, special education disabilities, family dynamics, and health complications are a few ways that students can differ even when they have many other outward commonalities. All of the variances can affect student learning in one way or another. In order to understand our present classroom environment, we need to understand our past.

Students of the Past

Societal barriers in public education have been a long part of American history. Sonia Nieto, author of *Finding Joy in Teaching Students of Diverse Backgrounds*, discusses the impact of societal barriers on education stating:

Societal barriers to equal education have existed since the beginning of what is now the United States. These barriers have been created and kept in place through various means: the denial of state-supported education to enslaved African and American Indians; racial segregation, either by the enforcement of Jim Crow laws in the South, as is the case of African Americans, or by tradition and legal obstacles, as in the case of Mexican Americans and some Asian Americans in the South and Southwest; residential housing patterns in the North and Midwest that kept children of diverse backgrounds in inferior schools; and unequal opportunities for a high-quality education by either separating children from their families, as in the case of Native Americans forcibly removed to boarding schools, or by offering substandard schooling that prepared students of numerous ethnic backgrounds for little more than menial labor. (9)

School integration of the 1960's allowed all students, regardless of race, to learn under the same roof. In 1900, sixty-seven percent of students in American schools were white, and in 2011, white students made up fifty-seven percent of students (Nieto 16).

Students of The Present

The United States is projected for white students to become the minority in public schools. “One in four public school students now speaks a language other than English at home” (Nieto 16). Another great point that Nieto shares, highlights the following teacher to student dynamics currently in American schools:

The demographics of student and teaching populations have changed greatly over the past several decades, the change most notable among students. While about 45 percent of students in U.S. schools are students of color (Latinos/as, African Americans, Asian Americans, and American Indians, as well as biracial and multiracial students), only 17 percent of teachers are teachers of color. (17)

Teachers are expected to teach all students in their classroom. Without appropriate undergraduate cultural experience and educational training, teachers could unintentionally not include students when planning lessons and classroom activities.

Diversity in the Dance Classroom

The majority of graduates of university dance programs primarily receive training in ballet and modern dance. Although America is becoming more diverse than ever before, universities are still teaching primarily western-based dance forms (McCarthy-Brown *Decolonizing Dance in Higher Education* 125). People of color are still underrepresented in many areas. Dance researcher Dr. Julie Kerr-Berry stated the following: “Whites represent the norm in dance in higher education” (*Dance Education in an Era* 52). McCarthy-Brown explains her theory as to why this still exists in dance programs today in her book *Dance Pedagogy for a Diverse World*.

One reason for the disproportionately low number of students of color in mainstream dance programs is culturally alienating teaching methods. Culturally relevant teaching methods helps to combat such alienation by building student confidence and self-esteem. Without culturally relevant teaching and diversified curriculum, students experience cultural deprivation, which also can be an overwhelming obstacle for students feeling alienated each day of their schooling experience. Educators need to consider the often-irreparable damage done to students' esteem of their culture and self when both are diminished through an educational approach that fails to value them. (17)

Dance scholar Dr. Judith Lynne Hanna quotes Sarah Hilsendager, a professor of dance at Temple University in her book *Partnering Dance and Education*: "The majority of university dance programs emphasize ballet and modern genres, which are Eurocentric in both content and teaching approach" (Hanna 79). Non-European dance forms are often offered minimally in university dance programs.

Dance Classes of the Future

Recently, many top dance scholars are pointing out the lack of diversity in collegiate dance training in order to better prepare future dance educators to teach diverse student populations. Research supports the case for students being exposed to other forms of dance in addition to their ballet and modern training. "Dance is a particularly vibrant means through which to begin to understand a different culture; dance enables one to learn much about the dance's creators, producers, and audience" (Hannah 148). It is near impossible to claim that one dance form or style is representative of American culture.

One example of American dance being enormously diverse is within Judith Lynne Hanna's book, *Partnering Dance and Education, Intelligent Moves for Changing Times*:

In the 1980's an ongoing debate concerned the question of a national dance to represent the United States. The American Square Dance Association lobbied Congress to name the square dance the national dance. But because of thriving diversity of America's dances and cultures, testimony against such a designation halted Congressional action. (144)

Preparing Future Dance Educators for the Classroom

Dance teachers in public education are not only exposing students to different genres, techniques, and historical studies of dance, they are supporting inclusive academic school goals. Suzanne E. Henneman makes note of this in her article, "Best Practices in Administration of K–12 Dance Programs," prompting educators to

Be mindful of the school system's priorities for student outcomes and reach beyond the specifics of dance technique and the mere study of dance as a content area. The vision should reflect and capture what a dance student, who is artistically educated through dance, will know and be able to do to function in society and the twenty-first century. (108)

Dance is an elective offering that has remarkable academic benefits. These benefits are even more substantial when the educator has the training to reach all students. Teachers are not always adequately prepared to teach every student in their classroom. Professor Dr. Claudia McCalman stated: "Teachers in K–12 regular classrooms generally haven't received bilingual/ESL professional training in college and only three states, namely, New York, Arizona, and Florida, require ESL training for all

teachers” (75). Providing dance educators with ESL instruction in their undergraduate course offerings to assist non-native English speakers, would help non-native English-speaking students in their overall educational experience.

Understanding Diverse Students

As noted, the demographic of students in American classrooms has changed drastically since the time when today’s educators where children. “According to Baker and Rytina, the total number of legal immigrants coming to the United States during the ten years from 1980 to 1989 is 990,000, whereas in two more recent years from 2010 to 2012, the number rose to 2,810,000” (qtd. in Nguyen 76). As Ha Nguyen discusses in his article, “Teacher Preparation Programs in the United States,” when teacher education methods were being reevaluated in the mid 1990’s, some profound data presented the societal impact when education was not a top priority for a community:

The National Commission on Teaching and America’s Future (1996) documented that inadequate investment in education brought about tragic consequences for America due to the remarkable correlation between low literacy and financial dependence, which increased the likelihood of crime. (Nguyen 77-78)

Considering the influx of immigrants into the United States since this study was performed, it has become clear that educators need to make teaching multicultural student populations and English language learners a priority. “Teachers need to be equipped to teach ESL (English as a second language) students because their instructional decisions will influence classroom climate, student achievement, and school success.” Furthermore, “teacher beliefs about students significantly shape the expectations they hold for students’ learning” (Villegas and Lucas 2007, 31) and consequently impact students’

progress (Johnson 1995). Thus, “teachers’ intercultural preparation and professional development are important” (qtd. in McCalman 74).

It is rare to find a place in the world that does not dance socially within their culture. Placing immigrant children in dance class is also advantageous for domestic students. Claudia L. McCalman makes this point in her article, “International Instructor Preparing Teachers for Multicultural Classrooms in the United States: Teaching Intercultural Communication Competence Online:”

As McGray (2006) explains, “We can’t continue to be surrounded by foreign languages, cultures, and goods while young Americans remain hopelessly uninformed about the world beyond their borders” (42). He believes that the culprits for this situation have been the school system, curriculum, and low emphasis on foreign languages and world topics. A global awareness orientation in the curriculum involves new strategies, policies, and plans that prepare young people and teachers to be engaged in the multicultural classroom (see Bernardo and Malakolunthu 2013; McCall and Vang 2012). Most Caucasian students in the United States tend to have minimal interaction with people of other American cocultures or internationals before college (Orfield and Kurlaender 2001); this can negatively affect the preparation of our future global workforce. This lack of intercultural interaction begins early and can become a disadvantage in the development of traits such as receptivity, curiosity, motivation, and tolerance (see Bowman 2010). (qtd. in McCalman 73-74).

When developing a dance program or moving into an existing one, it is important to understand what the overall goals are of the campus and have the dance program support these goals. Suzanne E. Henneman highlights the specific needs for different campuses:

Each community in a school system has its own needs and culture. Each school addresses its role in the community a little differently; therefore, the freedom of individual development of programs is important in addition to consistency of programming. These factors must be taken into consideration as programs develop. (109)

Being able to show relevance and benefits to the campus is key in having a lasting dance program.

Preparing Future Dance Educators

Dance is the least offered fine art in public education. Future dance educators will not only be teaching students, but also act as advocates and administrators of their potential programs. A dance educator should ask themselves the following question while preparing classroom objectives: “What do I envision a student of dance to be able to know and do upon completing dance courses or programs?” (Henneman 108). When a teacher knows their curriculum and understands the institutional goals, this will align purposely for the curriculum design to offer multiple benefits. All instruction should use state and national standards in formulating lesson plans. McCutchen states that keeping dance taught in public education from an arts education perspective should be an upmost priority of the educator.

CHAPTER III

METHODOLOGY

This chapter distinguishes the methods and instruments utilized by the researcher throughout the study. This chapter provides details of the participants that took part in the investigation and specifics of the research instruments and the data analysis procedures. The research study took place over the course of six months.

The purposes of this study were to create a curriculum map for a potential Bachelor of Arts in Dance Education program, promote quality dance education, and find ways to advocate for dance programs in rural communities. The following essential questions were used as a guide for the study:

- Q1 What pedagogical application courses and course content are essential for undergraduate dance education majors to be prepared to teach diverse student populations and why are these courses considered to be best practices in the dance education field?
- Q2 In what ways can public school districts promote quality dance education?
- Q3 In what ways can graduates of quality dance education programs advocate for dance programs to rural school administration, parents, and students?

Before the study began, the researcher sought approval from the Institutional Review Board (IRB). A narrative was presented that included the purpose, methods, participants, data-collection procedures: data analysis procedures, data handling procedures and risks, discomforts and benefits. A consent form along with survey and interview questions were submitted for approval. A copy of the IRB approval document, survey question, interview questions, and consent form are provided in appendix A.

Research Instruments

The researcher used an electronic survey and met with participants in person for recorded interviews. Participants for the electronic survey were current and former dance educators. The participants for the recorded interviews were current and former K-12 administrators, university faculty, and general education teachers and curriculum specialists from diverse K-12 campuses.

Dance Educator Survey and Participants

Participants for the electronic survey were current and former dance educators who were members of the Texas Dance Educators Association and American Dance/Drill Team Directors Facebook groups. The researcher posted the survey along with the consent form in both groups explaining the research and requested any dance educator to participate. Thirty-six dance educators participated in the online survey. The researcher generated the dance educator survey in an effort to gather insight on dance educators' current practices of working with diverse student populations. The survey was distributed through the online data collection software service Qualtrics and the link included a required electronic consent form prior to accessing the survey questions. Participants were directed to an explanation of the study, then asked to complete an electronic consent form. Once the participant completed the consent form, they were directed to a link to the online survey. Participation in the survey was completely voluntary and all responses were anonymous. The survey included a total of twenty questions that ranged from multiple-choice (nine) to short answer (four), and included participant demographic information (six). The multiple-choice questions concentrated on areas of perceived teacher readiness for the classroom. The short answer questions allowed participants to

express specific areas of need in the classroom in greater detail. It also provided an open response for dance educators to share what they wish they would have known prior to entering the classroom.

Interviews

The researcher created three interview research instruments to be used with the following types of participants: Campus leader, administrator, and university faculty. Sample selection for the administrator and campus leader interviews all came from the same district. The researcher contacted the district's chief academic officer making the school district aware of the research process.

The researcher requested to interview specific district leaders who were apart of the implementation of the districts first dance programs. The researcher also requested to interview current principles, assistant principals, and retired principals from the districts most culturally diverse campus. Along with interviewing administration, the researcher asked to interview teachers and curriculum specialist with years of experience at the districts most culturally diverse campus.

The researcher met with the chief academic officer and provided a list of potential interview participants. After review of the participant list, the chief academic officer made additional suggestions for interviews within the parameters of the research study. The chief academic officer requested that the researcher inquire permission of the campus principal that the majority of the research participants are currently employed. The researcher contacted the campus principal and the principal agreed to allow staff participation in the study.

Twelve current and retired K-12 administrators were requested to participate in the study. Ten agreed to participate. The researcher contacted ten potential campus leaders for an interview. Six of the ten participated in the interview. The four who did not participate were willing, but scheduling did not permit for the researcher and potential participants to meet.

Selections for university fine arts faculty interviews occurred due to participant's experience preparing performing artist for the classroom or are university dance faculty. The researcher contacted seven university faculty members to participate. All seven agreed to participate in the study. All interview participants were provided with a consent form prior to the interview. All interviews were digitally audio recorded for the researcher to later analyze, which were kept on the researcher's computer in a password-protected file. The interview for campus leaders and university faculty each contained five questions, while the interview with administrative leaders consisted of ten questions. Interview questions allowed for participants to elaborate in greater detail orally (see Appendix C).

Interview Participant Process

The researcher contacted interview participants through email, shared the goal of the thesis research, and asked if they would be willing to participate. Upon agreement, the researcher made appointments to meet with each interview contributor. Ten current and retired administrators participated in the administrator interview portion of this research study. Administrator participants included: one retired assistant principal, one retired associate principal, two current assistant principals, one current head principal of a high school campus, two former high school campus principals, two current assistant

superintendents, one current and one retired fine arts administrator, and one retired superintendent. The researcher selected the participants based on their experience in working with culturally diverse student populations and field experience. Administrator interviews focused on engagement with students of diverse background, how dance teachers can assist with campus academic goals, what administrators look for in hiring a dance teacher for their campuses, the concerns school leaders had in offering a dance program on their campus, and ways to better prepare undergraduate teacher candidate students for the classroom.

The seven campus leader participants were personally selected due to their experience working with diverse student populations. Participants included a beginning teacher of English language learners, one math curriculum leader, one English curriculum leader, one physical education teacher, one administrative assistant, one physical education department head, and one special education teacher. Administrator interview questions focused on student interaction, classroom management, teacher readiness for the classroom, and working with diverse students. The researcher selected the university faculty to represent each of the four disciplines in performing arts. At the time of the administrator interviews all of the administrator participants worked at Universities that offer education degrees in music and theater. University faculty interviews focused on questions regarding curriculum for undergraduate fine arts educators, advocacy for fine arts programs in higher education, current course or program enrollment, and contributing factors for successful fine arts educators.

Data Analysis

This study provided qualitative data to be analyzed by the researcher. The research is considered to be qualitative and descriptive due to the open questions that were provided by the researcher. Interview participants were able to answer freely and elaborate when necessary. The multiple-choice section of the dance teacher survey also allowed for participants to elaborate on each question freely. The survey was administered through Qualtrics, which allowed the researcher to review the data in a variety of ways. Survey participants were asked a variety of questions regarding various scenarios of diverse students in the dance classroom. Participants were able to respond regarding the approximate amount of time they participate in various classroom practices. This provided qualitative data and graphs to be employed in the discussion chapter.

The researcher transcribed and analyzed the recorded interviews. The interview questions were listed one at a time with each participant assigned a number to protect the participants' identities. By viewing all participants' answers, all together, question by question, it allowed the researcher the ability to view research patterns more effectively.

Summary

This chapter clarifies the framework of this study and recognizes the procedures used to collect and analyze data. The questions were qualitative in nature to allow for the participants to respond without restriction. The qualitative findings are detailed in the discussion chapter.

CHAPTER IV

DISCUSSION

As stated in the introductory chapter, the goal of this research was to address what specific course work is essential for undergraduate dance education majors to successfully teach diverse student populations and become advocates for dance education in rural communities. The data of this study are intended to support the development of an appropriate curriculum map for a four-year university to best prepare future dance educators to successfully engage all students. This chapter attempts to answer the essential questions and examine current dance teachers' accommodations for diverse student populations. The following question is considered in this discussion chapter: What pedagogical application courses and course content are essential for undergraduate dance education majors to be prepared to teach diverse student populations and why are they considered to be best practices in the dance education field?

Research Trend for Classroom Readiness

A clear pattern that emerged from the research was that in order to prepare future educators for diverse student populations they needed to have more opportunities on campuses and in the classrooms observing and working with students. Current K-12 administrators, educational leaders, and dance teachers overwhelmingly stated that the more time a future teacher can spend in the classroom the better. During the administrative interviews, a current high school principal stated, "We need to add more in-class experience for undergraduates. They need to see different times of the year.

There needs to be a rotation of different types of schools in a district.” The most informative research interview came from a retired superintendent of one of the most culturally diverse districts in the state.

I have long said or often said, I would rather the state give us the money that they give the universities and let us take the kids and do internships, real world experience, start that earlier. We can do a lot better for those students that want to be teachers and we can do a lot better for our instructional programs because we would have resources to help our teachers.

The data emphasized the significance of having teacher candidates in a classroom during their undergraduate studies.

When discussing real world application in the undergraduate educational experience, a recently retired fine arts administrator discussed that numerous fine arts university professors are teaching students to be teachers in public education and have little to no public-school teaching experience themselves. While the retired fine arts administrator shared their significant amount of respect for the university faculty, they highlighted the disparity that is not advantageous to the future teacher candidates. From this trend in the research, the abundant need to have undergraduate students in current K-12 dance classrooms as early as possible is clear. Based on the research, there should be a variety of experiences, including observing different educational units, various ages and levels, courses, as well as attending performances.

Course Work

After the researcher analyzed each completed research instrument, consolidated course recommendations, and suggested course objectives, the material produced eight

courses based on the ideas of the research participants (see Appendix B). By organizing the research suggestions into eight courses, dance education majors would have a comprehensive dance education course every semester during their undergraduate studies. The following courses would be considered appropriate for the dance education field since they were designed based on qualitative data from various experts in the field of educational leadership and dance education.

Table 1

Best Practices Courses in the Dance Education Field

Fall Semester Courses	Spring Semester Courses
Dance and Diversity	Dance Teaching for all Environments
Dance in Public Education	Dance Curriculum and Assessment
Dance Classroom Procedures/Management	Dance as an Interdisciplinary
Dance Program Management	Dance Student Teaching

Dance Content Foundations

The data supported the concept that in order to be able to teach effectively, one must have an in depth understanding of the content area that they will be teaching. The data from the university faculty interviews highlighted that a K-12 dance educator should understand the content in a variety of ways. University faculty also found value in studying fine arts subjects outside of dance. The university the dance education degree is intended for currently offers a well-rounded opportunity for students to learn a variety of dance genres, styles, choreographic structures, dance history, and production techniques. Based on the research, a student entering the university with an intention to major in

dance education should obtain a strong foundational knowledge of dance through the current course offerings of the programs' dance department. After analyzation of the data, the researcher recommends that the upper level technique, choreography, and production courses be replaced with dance education courses. This would allow for students to have a strong foundational background in dance as well as the pedagogical progressions for dance. The Bachelor of Arts in Dance Education candidates would enroll in the same foundational courses as the Bachelor of Fine Arts in Dance candidates such as history, technique, and choreography classes. This would provide students with the content proficiency that the research participants advised. The suggested foundational courses would also prepare dance education majors the knowledge base for the state certification exam for dance as well as the ability to interpret both state and national dance standards.

After analyzing the university faculty interviews, the data shows that the specific courses necessary for preparing a future K-12 educator to teach the content of dance would be beneficial if taught from the dance education perspective in the university dance department. For example, a university instructor stated that classroom management for a fine arts class in public education will differ greatly from a traditional English, science, social studies or math classroom.

Dance and Diversity

Based on the researcher's interpretation of the data, the first class that undergraduate dance education majors should enroll in is a Dance and Diversity course. As detailed in the introductory chapter Sonia Nieto states: "The best piece of advice I have received during my teacher preparation program many years ago was to start where kids are at" (33). For educators to understand early in their undergraduate education the

diversity of students, gender expression, and human experiences through dance, they will be better prepared for the classroom. An executive educational leader interviewed for this study complemented Nieto's words when asked: what teaching methods and strategies could dance teachers employ to reach more students of diverse cultural backgrounds in the classroom? The executive educational leader responded: "We start with respect. Respect of their backgrounds, respect of their culture, acceptance of students, whoever they are, when students know you respect them and value them, that's the number one way to their hearts to be able to learn." The dance educator survey asked the following question: What do you wish you would have known to better prepare you for the classroom? Three participants answered that they would benefit from learning about diversity in dance. One dance educator stated: "More history and information on cultural dances in general."

Based on the data from the administrative interviews, for dance education majors to utilize the benefits from this course, students will not only learn through traditional lecture styles with an accompanied textbook, students will also learn through observation of multicultural events in the community. Undergraduates will learn the benefit of using students' prior dance experience as a teaching tool. The dance educator survey asked the following: How often do students share prior social or cultural dance experience with other students in the classroom as a method to learn about other cultures and experiences? Half of the dance educators surveyed stated that they have students share prior social or cultural dance experience with other students in the classroom as a method to learn about other cultures and experiences twenty-five percent of the time or less. According to experts in the field of diversity in the classroom, having students know you respect them

and starting where they are at is an encouraging resource for the classroom. Sixteen percent of the dance teachers surveyed claimed to never allow their students opportunities to share prior social or cultural dance experience with other students in the classroom as a method to learn about other cultures and experiences (see Figure 1).

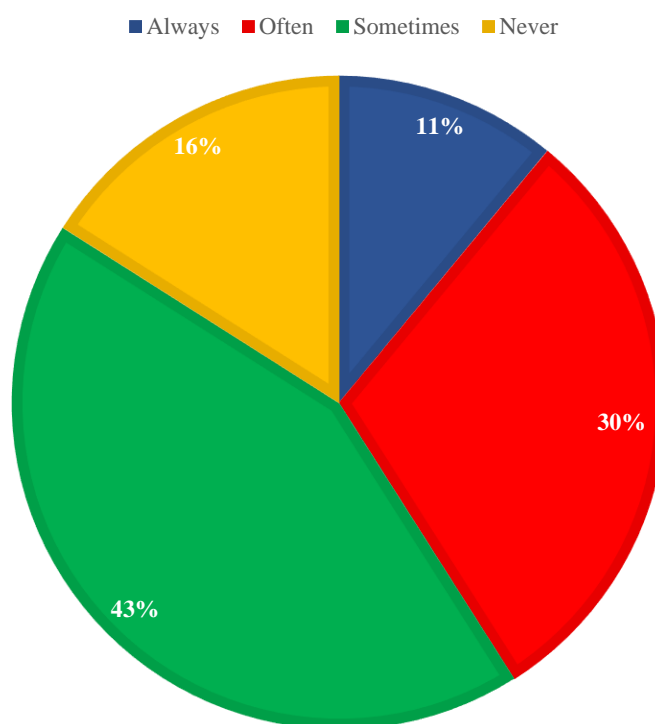


Fig. 1. Students sharing prior social or cultural dance experience in the classroom.

A retired principal from a campus with over twenty different languages and dialects stated the following: “I don’t think I went to anything whether it be Hispanic, Laotian, Somali, or Vietnamize that there was not some kind of dance, or the flow of the ceremony was dance in nature.” Based on the data, exposing undergraduate dance students to different cultural ceremonies or inviting members of diverse dance communities would be of significance for future teachers. Through research of cultural

dance, students will comprehend how the culture endures in everyday life. A retired associate principal of a culturally diverse campus stated: “I went on a home visit and the family was eating on the floor and there was a chicken on the couch, and they were a family from Burma, the chicken was a fighting cock that was sitting on the couch. I shared this at a school board meeting. We can’t just assume that people live like we (educators) live.” Based on information obtained from the research instruments, this information will seek to inform future educators to what is inclusive and appropriate for all students when creating a dance program and curriculum for K-12 education.

Dance Teaching for All Environments

This curriculum map is intended to prepare students to teach dance from an arts-based perspective in public education. A current university fine arts department-head stated the following regarding undergraduate students understanding content:

Educate the student as if they were intending to be an artist of some kind, and then helping them make that connection and bridge into education, and how to go about developing teaching methods that work and understanding of what aspects of their education should they share with an audience, perhaps a K-12 student that isn’t quite learning at the level that they are learning at the university.

Dance Teaching for all Environments would teach students how to share their artistic content knowledge appropriately with different audiences in education. Content delivery would differ for private dance studios, K-12 classrooms, and in higher education. Dance educators often enter K-12 classrooms with some type of studio dance teaching experience. The course, Dance Teaching for all Environments, will provide context to the role of the dance educator in many facets such as studios, K-12 classrooms, and higher

education. The dance educator survey asked the following question: What do you wish you would have known to better prepare you for the classroom? One dance educator answered with the following:

I wish I would have had more resources in forms of dance games and lessons and the "academic" side of dance. Every year I find better ways to teach and manage my classroom. I wish I would have known that my students are not "One-Size-Fits-All" when it comes to home life, parental support, discipline, and learning abilities. There are a lot of accommodations when it comes to teaching public school that I never knew about.

This teacher answered as if they had prior dance teaching experience previous to entering the public-school classroom. This is a great example of the value of a dance course for teaching in all environments. Private dance studios are commonly product driven, where according to multiple field experts, dance in public education should be process driven. This course offering will show students career pathways to become a studio teacher, K-12 educator, and instructor of higher education. By understanding career pathways for dance educators, it will allow students to set appropriate career goals early in their undergraduate studies. University faculty interviewed for this study also discussed the value of understanding and implementing state standards. This proposed course will reinforce how to implement learning objectives in various teaching environments. Based on the knowledge gained from the Dance and Diversity course, students will utilize different scenarios and examples of how to accommodate and plan for students of diverse backgrounds in various dance education settings.

Dance in Public Education

The research gathered from the administrative interviews supports the need for new teachers to have a comprehensive understanding of the roles and expectations of the occupation. There is a wide spectrum of knowledge expected of a K-12 dance educator. This proposed course would investigate what it means to teach dance from an arts education perspective and the role of a dance educator in the public-school system. Dance education majors will be able to understand, apply, and analyze how state and national dance standards are used in the classroom. This course would lay the foundation for courses the research found imperative for the curriculum map for dance education majors.

During the administrative interviews the researcher collected data highlighting different expectations that high school principals held for their dance teachers. Administrators have different expectations based on the needs of a campus. Two administrators from this study work for the same district but have varied expectations of elective teachers. Both administrators currently work in executive leadership for the district in positions over secondary education. Administrator one stated:

Every teacher contributes to the success of a child, the success of a school. I don't necessarily need a dance teacher teaching English, but I need them to teach study skills, good habits, trying, teamwork. All of those things contribute to a better student to me. Twenty-first century job skills, all extracurricular builds a better-rounded student and person.

The second administrator wanted to see specific teaching strategies in every classroom, regardless of content, stating:

When I look back on my experience as a high school principal, many of our students were refugees and they did have diverse cultural backgrounds, but they were also limited in their education experiences and limited in their knowledge of English. I think that it is important that we reach kids where they are. We did a lot of training through sheltered instruction strategies to make sure students have access to the content and language objectives, what they were being taught. We talked a lot about gradual release, that there is more teacher support at the beginning and then we gradually release it to more student independent work and less teacher support. We want to assure we are making vocabulary connections through word walls or anything like that. Anything that can help our student gain access to the language, but I can also see where we could have students that come to the schools that come from a diverse cultural background, but they are very well educated and have a good command of the language.

The two diverse answers to the question highlight the different expectations administrators have for teachers on their campus. Administrator one does not see that a dance teacher is required to teach the subject of dance in a specific way and acknowledges how dance prepares students for success. The second Administrator's expectations are for all teachers on his or her campus to employ specific learning strategies to help the immense number of English language learners on campus regardless of the content. Based on the two different answers from the research, it is imperative that a recent college graduate is prepared to teach dance from both philosophies. These teaching strategies will be learning objectives for Dance in Public Education along with

strategies for teaching English language learners, special education, and gifted and talented students.

Dance Curriculum and Assessment

During the university faculty interviews, two theater university instructors were asked, what courses are imperative for future K-12 fine arts educators to study as an undergraduate? Both shared the importance of implementing state standards appropriately for the content. Two dance university faculty interviews shared that a dance curriculum specific course would be highly beneficial.

Of the necessary requirements discovered through the research, the Dance Curriculum and Assessment course will prepare students to write an inclusive standards-based dance curriculum, develop age appropriate lesson plans, and create suitable assessments to measure student growth. Dance education majors in this program will be able to use state and national standards in lesson development. By the end of the course students will create a unit of study that is student centered, standards driven, and inclusive for all learners. The unit will have appropriate assessments for lessons documenting student growth.

In order to prepare future dance educators for diverse student populations, it is important for undergraduates to understand the process of creating lessons for all students in their potential class and program. The dance educator survey asked the following question: How often do you take into consideration students' cultural backgrounds when preparing lesson plans? In response, twenty-four out of thirty-six dance teachers surveyed said that they consider students' cultural backgrounds while preparing lesson plans. One teacher stated the following: "When I am planning a lesson, I always consider whether or

not their culture has a history in a particular style of dance and how I can relate it to them.” Another teacher highlighted his or her classroom being homogenous and utilizing lessons as a way to share cultural diversity stating “I work in a predominately white school so I want them to be able to experience different types of culture that they would not be exposed to on a daily basis.” The majority of dance teachers surveyed understand that dance is a great way to expose K-12 students to cultures other than their own. Cultural sensitivity is a vital twenty-first century job skill that is naturally taught through dance. The data from the research highlights how dance teachers do a prodigious job of this through the content. From this course, dance education majors will acquire an understanding of how to lesson plan to share about the cultures represented in and outside of the classroom (see Figure 2).

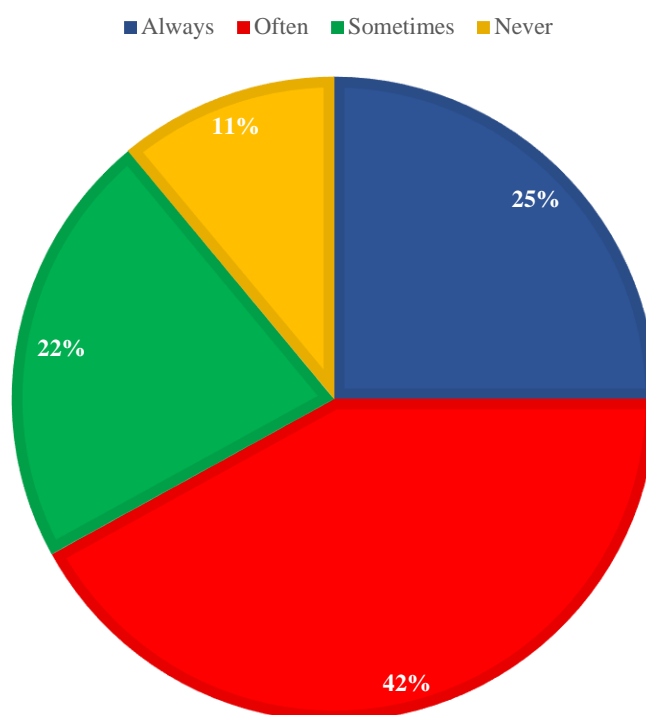


Fig. 2. Consideration of student's cultural backgrounds for lesson planning.

The dance educator survey results show that current dance teachers find sharing other cultures through dance significant in lesson planning. The dance teacher survey asked, how often do you take into consideration different learning styles when preparing lesson plans? Out of thirty-seven that answered the question, twenty-one participants said they always, or one hundred percent of the time, consider different learning styles (see Figure 3). Eleven teachers said they often do, approximately seventy-five percent of the time. Five participants selected sometimes, meaning they consider learning styles approximately twenty-five percent of the time. Not one dance educator selected that they do not consider learning styles in lesson planning.

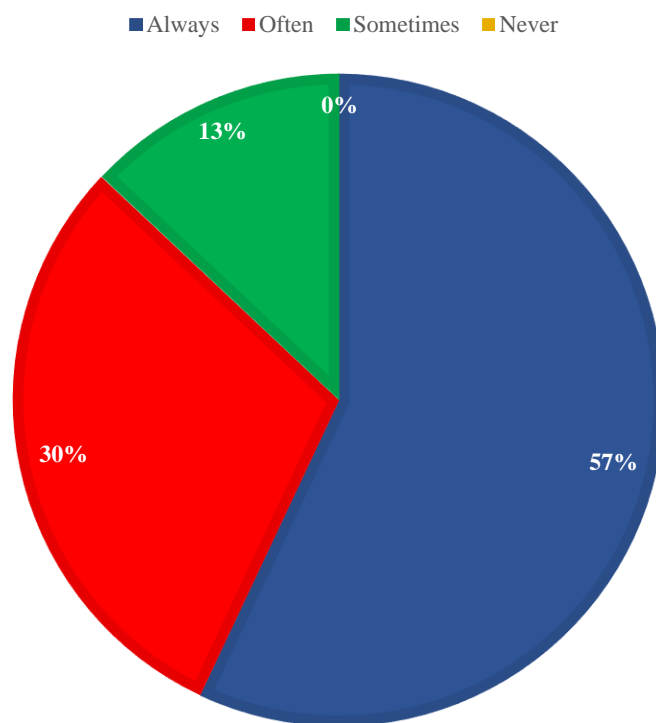


Fig. 3. Consideration for different learning styles while lesson planning.

From the Dance Curriculum and Assessment course, undergraduate students will be able to grasp different learning styles for creating lesson plans. Through this course, dance education majors will learn how to provide examples of visual, auditory, and kinesthetic learning in their lesson plans. Undergraduates will also understand how to use classroom accommodations for English language learners, gifted and talented, and special education students.

Dance Classroom Procedures and Management

In every research instrument for this study, classroom management training was found to be an imperative topic for the undergraduate dance education major. The dance educator survey, university faculty interviews, administrator interviews, and campus leader interviews all had a vast response for the need of classroom management courses. When a current high school principal of a lower socio-economic campus was asked: “In what ways are undergraduate programs lacking in preparing future educators for the classroom?” The principal replied,

Teaching is definitely an art form. This art form is one that is refined over years and years of practice and continual learning. It’s not something that you can teach in a classroom setting. I remember as a first-year teacher remembering back to my education classes and back to my student teaching. None of that prepared me to be a classroom teacher quite frankly. Getting in, learning from other master teachers, learning how to be in control, even when I felt like I wasn’t was key. It started with making sure that I knew my kids’ names and that I had a relationship, making sure the parents knew who I was. I made a point the first week of school to call parents of every kid I had in class to introduce myself, tell them I’m

excited to have their son or daughter in class and just really establish that positive relationship early. It was amazing if I had to call them the next time how supportive they were.

Having undergraduate dance education majors in the classroom early in their undergraduate studies is a vibrant trend throughout this research project. Research participants reinforced the fact that educational sites will differ, and the needs of students fluctuate from school, classroom, and individual students yearly. Content area also differs for classroom management strategies. A university theatre instructor who prepares theatre education majors stated: “Classroom management is a different ball of wax in the fine arts classroom verses the traditional classroom. I think learning to manage what might look like to others, chaos or play, is really a well-functioning ran classroom.” This is a significant example of the need for a classroom management course to be taught under the dance department for a dance education major.

Grounded on recommendations by the research, The Dance Classroom Procedures and Management course will take students into K-12 schools to observe classroom procedures and management techniques being implemented in real-time. An administrator interview participant noted the importance for undergraduate students witnessing and experiencing different parts of the school year. Based on the research, it is imperative that this course is offered in the fall semester so students can observe classroom procedures at various times of the school year with continued opportunities in the subsequent spring course. The dance educator survey asked teachers, what do you wish you would have known to better prepare you for the classroom? A dance educator

who just completed their second year in a title one public high school stated the following:

I think the most glaring thing I would have known stepping into the classroom is that I cannot teach my students the way that I was taught. I do not feel like my own experiences being taught really showed me what teaching in a diverse classroom was like. I expected my experience to be more ‘cookie cutter’ in teaching but in reality, I’ve had to adapt basically the way I teach everything by thinking and looking through a different lens than I had growing up and going through high school and college learning experiences.

A retired associate principal who spent all of his or her career in culturally diverse title one schools stated:

How long has it been since a college professor has been in the classroom?

There’s a disconnect in public education and higher education and we need to start looking at how to fix that. We need to teach our teachers how to de-escalate a situation, classroom management is something that really needs to be taught.

Not only would going to various school campuses to observing classroom management procedures be beneficial for the undergraduate students, the university instructor could in turn bring the knowledge back to the university. Student needs and educational procedures evolve over time and the administrator interviews highlight the need for the coordinator of this potential dance education degree to spend time in the K-12 classroom similar to the undergraduate students.

By the end of the course students will learn how to create an effective and safe dance classroom environment. Based on the results of the research, dance education

majors will be given effective classroom management procedures and structures for the dance classroom and tools to manage student behavior through observing public school dance and physical education classes. After successfully taking this course, future teachers will understand how to use school wide resources to maintain a constructive classroom atmosphere and will better understand how to use campus resources to apply them in a personal classroom management plan with developed procedures.

Dance as an Interdisciplinary

During the administrator interviews, participants stated the value of kinesthetic and brain-based learning through movement. A veteran principal of a culturally diverse campus stated:

It's important to find ways to help students make connections across the curriculum. Topics that they are learning in math, English, or in another class could be applied and explored through dance. You have to be creative, you have to think outside the box, and students that make connections are obviously going to do better in classes and the level of those connections are strengthened when they have the opportunity to be creative and have ownership in how they are going to address a particular assignment.

The same principal was asked, "what teaching methods and strategies could dance teachers employ to reach more students of diverse cultural backgrounds in the classroom?" His or her response supported movement as a teaching tool, stating:

Kinesthetic learning opportunities. What a great way to address learning styles than having our students move their bodies through space. It made me think about different cultures throughout the world who have used dance for generations to

tell stories to communicate emotions and a wide range of different types of feelings.

Not only can dance class support cross-curricular goals, but it can also be used to support kinesthetic and brain-based learning, helping students gain deeper cultural insight. A university fine arts theater instructor was asked, “what courses are imperative for future K-12 fine arts educators to study as an undergraduate?” The instructor responded in seeing the value of dance as an aid to learn other subjects: “Great to have cross curriculum instruction. Provides more validity while helping core classrooms as well. That speaks a lot to administrators.” It is clear from the research that other K-12 educational leaders and university faculty see the value in arts as a guide to learning other subjects.

Based on the research assembled from the data, Dance as an Interdisciplinary would be a course of great value as part of a dance education degree plan. The Dance as an Interdisciplinary course will be taught preceding the Dance Classroom Procedures/Management course. Per the research trend of having students in classrooms as early as possible, this course would have undergraduate students creating lessons to be taught in a K-12 classroom. Classroom management techniques acquired in the previous course will be applied in the lesson planning and implementation. Based on the research gathered from the university faculty interview, the lesson planning designed for this course is not limited to dance content. The potential Dance education majors would be going into kindergarten through fifth grade classrooms, teaching brain-based movement lessons over a variety of subject matter.

In the Dance as an Interdisciplinary course, undergraduate students would learn how to interpret school data and apply the needs of the school through movement-based lesson plans. An executive educational leader and former high school principal stated the following in regard to dance educators' support of school wide academic goals:

As I look at the current trends, reading and writing seem to be a struggle with many of our students and I'm talking about reading and writing at the level that show they are fully educated and that they can communicate well. So, I think that, as we look at dance and think about it, they are wanting to reach the entire goals of the schools, first look and see what are students lacking in my school? Always look at school data. How can I create my lessons to help my students verbalize?

Given the research trend of having students in classrooms as soon as possible, this course would be designed to work with local schools in developing movement-based lesson plans. This effort will create a natural wave of advocacy for dance in public education.

Dance Program Management

There is a substantial amount of work that goes into running a dance program in public education. Numerous hours and additional duties take place outside of class time. Two of the university faculty interviewed, who work with theater education majors, stated the importance of a program management course to understand the many facets that keep a public-school fine arts program running. It is common to have a single arts educator directing and operating the program alone. An immense base of knowledge and expertise in a variety of fields is a necessity for the dance program director. A current university professor and dance program director shared the value of dance education

majors learning from real-world dance experiences explaining that dance education majors should know how to produce a recital or concert. The university faculty interviewed in this project suggested having undergraduates participate in a variety of dance experiences. In a campus leader interview, a highly proficient classroom teacher stated that courses should “prepare them for the level of paperwork.” Another campus leader, an accomplished physical education teacher and coach, stated the following in regard to what they wish they had more knowledge of, going into his or her career:

Dealing with cultures and dealing with parents. When I first got started teaching it wasn't as bad, I have been teaching for thirty-four years but here in the last fifteen years dealing with parents has become a big huge problem, and when I say that, you've got young parents raising kids and they don't know quite what it is like to be a parent themselves yet.

Similar to the diversity in the classroom of students, there is diversity among the parents and their expectations of an educator and the program. Knowing how to communicate professionally and effectively with parents and students is vital for success.

The importance of each topic that a dance educator should be well versed on was made clear through the research gathered in the dance educator survey. The Dance Program Management course will cover topics that support creating an inclusive K-12 dance program. These topics will include culture, race, religion, finance, and gender accommodations that are essential to consider when making decisions for a K-12 dance program.

Information was gathered in the dance educator survey that dance educators can inadvertently underrepresent students racially. The following question was asked of the

dance educators: How often do you consider skin tone when purchasing dance costumes, shoes, and tights for students in your class? For example, do you require the same shade of tights and shoes for all students? In response to this question, twenty-two out of thirty-five dance educators stated that they always consider skin tone when purchasing dance costumes, shoes, and tights for students. Many educators provided passionate responses as to why in the comment section. One in particular stated:

I work in a very diverse community. I often have to stock up my tights supply to match our community, so they are not underrepresented. I have tights that range from fair to dark. The darker tights are sometimes harder to find and more expensive but worth it. It's important the students feel they are important, represented and that they matter.

Another educator commented passionately with “Representation matters!” Both of these educators, along with the other twenty-two who claim to always consider skin tone, clearly see the importance of inclusion in all areas of student representation (see Figure 4). Both educators talked about representation with emphasis on the importance of students feeling visible in their dance program and school. When students feel they are being represented they know they are being valued and respected. A dance educator at a school where sixty-six percent of students are Hispanic, thirty-one percent are African American, and three percent are classified as other, detailed: “We wear the same attire regardless of tone unless the piece requires variation.” According to the other two previously mentioned dance educators sampled, the students in this program are being underrepresented. Graduates of the potential Bachelor of Arts in Dance Education will understand the value of representation and inclusivity.

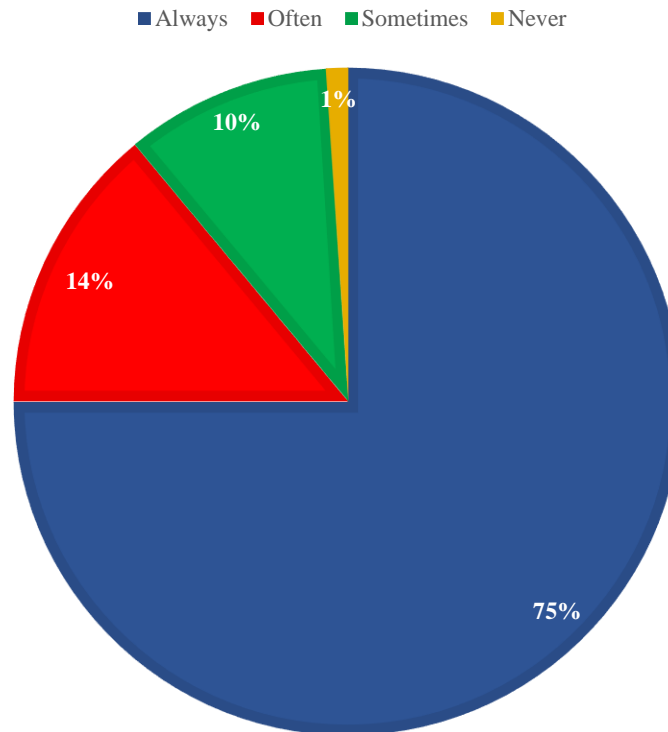


Fig. 4. Skintone consideration for dance attire.

The Dance Program Management course will also discuss ways to accommodate for students based on religious beliefs (see Figure 5). Dance educators were asked the following: “How often do you consider how you would accommodate a costume for a student based on religious beliefs?” While more dance educators stated they always consider a student’s religious beliefs for costuming, the dance educators’ responses were more balanced on this question than others in the survey.

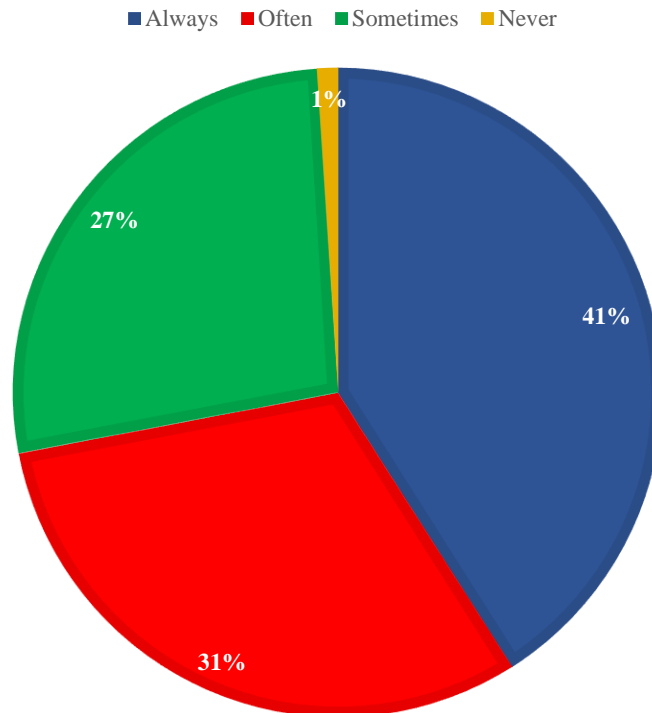


Fig. 5. Costume accommodations for religious beliefs.

Dance educators surveyed provided examples of diverse religious accommodations and situations to contemplate. One teacher stated, “We have several students who are Seventh Day Adventist. I understand that they will never be able to perform in weekend shows and do not require "make-up" assignments.” Another teacher shared:

I have a hard time with this one in my area. We are predominately LDS/ Mormon and I have some students who don't want to dance with their shoulder exposed or shorts. While I do my best to accommodate it is hard for them to complete some movement or dance with a costume that doesn't allow flow of movement. I have had a student who was Muslim and that was an easy accommodation for us, and

the costume still allowed all her movement. I believe that accommodation is important and should find a harmony between the dance and the costume without either overshadowing the other.

If an undergraduate student can learn and understand these types of situations prior to entering the classroom, they will be more prepared and equipped to provide an inclusive dance program. Preparing future dance educators for diverse student populations is not just limited to race, culture, and religion.

Gender and gender identification are something that undergraduate dance education majors need to be prepared to address in their programs. Dance educators were asked the following question: “Have you ever had to accommodate a costume or dressing facility for a student who identifies as transgender? If so, please provide examples. If not, how would you, if you were in this situation?” Numerous dance educators provided significant professional insight regarding how to address this specific situation. One educator said:

I have had a transgender student in each of my classes while being a dance educator. At the beginning of the school year we build a safe and trusting culture and place where values are made aware and practiced with acceptance. The students always have a voice and choice and have chosen to dress as female and male students would in my class: male and female dressing areas. Females always wear long, nude body leotards under costumes and males wear bike shorts and fitted tanks (students also voted on these).

Another educator qualified:

I would accommodate to their preference as long as it made the student comfortable. No, but if this was an area to address, I would have to speak to administration to see what options the district has in place. This would be a situation that I could not make the decision alone because I am an employee of a public-school system.

One teacher spoke of another teacher disapproving of accommodating for a transgendered student, but the district superseded the teacher in support of the student: “This issue has come up in my district; however, our district has a policy that we accept the student how they want to be identified. The teacher had a differing opinion, but the district policy supported the student.” Based on these results, being aware of district policy and communicating with campus administration is the best approach in handling situations regarding student’s gender identity. The Dance Program Management course will highlight areas that the dance educator will need to seek advice on matters to keep administrators informed.

The data from this research supported the need for providing dance education majors with a comprehensive Dance Program Management curriculum. Offering this course will provide future dance teachers with the skill set to respond appropriately to situations involving the management of students in a public-school dance program.

Student Teaching

The last semester prior to graduation, potential dance teacher candidates would participate in student teaching. Because of the goal for this curriculum map to better prepare educators for the classroom, the student teaching experience will refine the

potential teacher's classroom experience. The researcher asked the following in the administrative interview: In what ways are undergraduate programs lacking in preparing future educators for the classroom? Seven out of ten administrators interviewed stressed the importance of teacher candidates being in the classroom as often as possible. A high school principal recalls her undergraduate experience:

[Anonymous] university was so different; they had you spend so many hours with teachers in schools and not so much in classrooms at the university. I came out with an entire semester of student teaching whereas my sister came out of [anonymous] university with six weeks of teaching. I can see a big difference the more opportunity that you have working in the environment that you are going to be working in and have hands on with a mentor, the better you're going to be."

By preparing students earlier in their undergraduate education, the expectations and real-world experience, their student teaching semester will be able to offer more time with the future dance educator in the K-12 classroom and not at the university.

Advocacy

The remaining two essential questions for this study focused on advocacy. Dance advocacy is a recurring topic for dance educators and art educators alike. Due to the industry norm, dance education majors will need to understand ways to advocate for their programs and the fine arts in general. Even if recent graduates join a long-established program with multiple funding sources, advocacy skills will be needed to maintain those relationships. To gain insight to the essential questions the researcher interviewed public-school administrators. Administrators are the source of funding decisions for a district.

Insight for how these decisions are made will provide dance advocates with the tools necessary to garner support for current and future programs.

*Promoting Dance Education
in Public Schools*

The second essential question in the research was: in what ways can public school districts promote quality dance education? The administrative interview research instrument provided significant insight to this question. The public-school administrators interviewed have a variation array of experience, including fine arts administrators, assistant principals, associate principals, head campus principals, and a district superintendent. Each provided a different perspective on the topic of advocacy that added great value to the research data collected. The research instrument asked, “what are the ways individuals in favor of dance in K-12 education can advocate for dance in public schools?” The data presented affirmed that advocacy comes from what people know and see, and according to the data, providing a great product, and sharing that product, is the best advocacy for a program. An assistant principal encouraged advocacy by having students participate in a variety of events throughout the community, as well as seeking out different types of support from various adults.

Frequently, educational leaders only see the recital or a dance competition final product. There is so much to learn from the process by not only the students but the decision makers as well. Dance educators need to invite administrators to the classroom to witness various classroom assignments throughout the year. A great example is from an administrative interview when an assistant principal shared how they were impressed with a dance classroom assignment of students telling the story of the three little bears. The principal shared that they were not expecting this to be a class assignment.

Additionally, they did not imagine the students that were participating to have that kind of interpretation. This is an example of the advocacy that can take place by inviting individuals into the classroom.

An individual wanting to add to their existing program, or wanting to create a program, must have data to support their request. A retired associate principal said, “Anything that is not a core class, you have to lead with the data.” Another recently retired assistant principal echoed that by saying:

They need to take that stand and be ready to defend that stand. They need to be loaded with information and data of how dance education has been successful in other school districts and other school campuses they need to be able to produce evidence, they have to help people see that it can be an important component.

The most intriguing understanding from the advocacy questions was the importance to have superintendent support for a program. Fortunately, the researcher was able to interview a recently retired superintendent who led a successful career and was highly praised by the district regarding the superintendent’s service. When reflecting on their tenure as superintendent, they shared the following,

One of the most proud moments I had was when we spent \$200,000 for those instruments for kids in the [low socioeconomic area school of the district]. I was so happy because those students were going to get an experience that they would never get ever. They were getting it through school! I thought this is what we need to be doing. But if you don’t have the superintendent, it’s going to be hard. They may passively say, “yeah, that’s fine,” but they’re not going to push. I came up through the athletic world, but my mental set was, fine arts are just as

important as athletics. They both teach teamwork, discipline, hard work. You get those intangible benefits.

To answer the question, in what ways can public school districts promote quality dance education? The data stated: produce excellence work, share the quality work with the school, decision makers, and community, share data on the benefits, and discover internal advocates.

Advocacy in Rural Communities

It is important that schools and districts are able to offer quality education for students regardless of where they are located, whether it be in a major metropolitan area or a rural part of the state. This Bachelor of Arts in Dance Education curriculum map is intended for a particular rural area of the state. The state has a large number of K-12 dance programs with the least being in the region where the university is located. Understanding how to advocate for a dance program in rural communities is a necessity for dance education graduates. The third and final essential question of this research is, “in what ways can graduates of quality dance education programs advocate for dance to rural school administration, parents, and students?” Five of the administrators stated that the best advocacy is to show it. Current programs should take every opportunity to showcase their students. Graduates of dance education programs can invite school board members, principals, and superintendents from districts that do not have dance programs, to these performances. A retired superintendent stated: “Providing education and getting that information in front of decision makers is the main thing. That’s key. You got to make sure the decision maker would see the benefit for them as well. Use data.”

A current executive leader for secondary education said, “No doesn’t mean no every year. Be patient and find solutions. “There is no one that can sit across from me and tell me that dance does not matter.” If current students are interested and the benefits are present this will speak to leadership. A current executive leader and former high school principal stated, “We want to listen to our students. Once you see that students are interested, then an admin can look into building. See how it fits a need.” One of the best testimonials for dance advocacy in rural communities is from public school administrators who have worked in a rural part of the state.

Table 2

Dance Providing an Unmet Need on Campuses

Has/did dance provided an unmet need on your campus?

Administrator One:	“Absolutely, no question, student enrollment says yes.”
Administrator Two:	Administrator two sat next to Administrator one stated “that’s it right there, that’s your answer it is proven right there.”
Administrator Three:	“Most defiantly. Those kids weren’t involved with anything. They were a group of kids that needed something, and we met the need.”
Administrator Four:	“Almost certainly. When students have a productive outlet, it helps them to have a way to relieve stress.”
Administrator Five:	“Absolutely, oh absolutely. I think anytime we can another layer of something that touches kids’ hearts then we have done a job well done. For us to add dance it only gave us another layer for us to reach kids.”
Administrator Six:	“Absolutely, absolutely.”
Administrator Seven:	“Yes absolutely. At (school name) it gave my kids another avenue for success, it gave them an opportunity to see the world outside of their neighborhood.”
Administrator Eight:	“It gave kids another way to belong, gave kids something to be a part of.”
Administrator Nine:	“I would say yes. Kids need a variety of avenues to express themselves, they need an opportunity to belong to be a part of something bigger than themselves, to learn to work as a team, understand the value of hard work and the need to never ever quit. Dance provides that for many students on our campus and that’s evident because our dance program continues to grow.”

CHAPTER V

CONCLUSION

As mentioned throughout the study, the primary goal of this research was to create a curriculum map for an undergraduate dance education major and advocacy tools for graduates and current dance educators. This was addressed by investigating what specific course work is essential for undergraduate dance education majors to successfully teach diverse student populations and become advocates for dance education in rural communities. The study analyzed qualitative data, generated from teacher surveys and in person interviews, in an effort to answer the subsequent questions:

- Q1 What pedagogical application courses and course content are essential for undergraduate dance education majors to be prepared to teach diverse student populations and why are these courses considered to be best practices in the dance education field?
- Q2 In what ways can public school districts promote quality dance education?
- Q3 In what ways can graduates of quality dance education programs advocate for dance programs to rural school administration, parents, and students?

This chapter discusses the interpretation of the findings, limitations, and recommendations for further research.

Interpretation of the Findings

Regardless of the research instrument data, the results of the study clearly indicate that future K-12 dance educators need to spend as much time as possible in K-12 classroom settings. All professionals who have public education experience utilized for this research emphasized the importance of undergraduates learning from firsthand

experiences. It is imperative that undergraduate dance education majors are required to have as many experiences in the classroom as possible starting at the beginning of their undergraduate studies.

For teacher candidates to be able to successfully teach the content of dance, they must first have expertise in their field, gained through a strong content foundation in their undergraduate curriculum, as often mentioned by university faculty and public-school administrators throughout this study. For students to understand the diversity of their potential students, they must learn early about it firsthand in their undergraduate education. Connecting dance content foundations, K-12 dance classroom experience, and diversity in dance courses in the first year of study, will better prepare future dance educators for the four-year undergraduate sequence of courses, and aid their development in their own classroom. Undergraduates who have a better understanding of the content, have witnessed K-12 classroom settings, and possess a multicultural awareness will be able to utilize this knowledge in future course assignments, while also building assurance in these areas. Students in this proposed degree program will understand the various types of jobs that a dance educator can hold, and the skill set expectations for each in the *Dance Teaching for all Environments* course. Undergraduates will understand the scope and expectation of a dance educator in the public-school system, from the *Dance in Public Education* course. Future dance educators will understand how to create curriculum and the value of various styles of assessment in the *Dance Curriculum and Assessment* course. Regardless of the role a research participant had in public education, classroom management was brought up as a vital need numerous times throughout the study. The *Dance Classroom Procedures and Management* course will prepare dance teachers for

classroom dynamics, organization, and will prepare the educator to create a personalized dance classroom management plan prior to graduation. The *Dance as an Interdisciplinary course* will allow undergraduates the tools and knowledge to accommodate any content or subject with physical movement. This will demonstrate to administration how the campus dance specialist can be an ally to other content areas. University faculty who work with theatre education majors stressed the importance for a *Dance Program Management* course. This course will expose students to the many roles a dance educator is often required to fulfill while running a K-12 dance program. It will also uncover the liability within their field, preparing them for challenging situations if such situations are to arise. In their final semester, the future dance educator will begin their student teaching. Based on the results of the research, this should not be the dance student teacher's first time in the public-school classroom. The future dance educator will have had many different experiences working in the public-school system prior to the start of his or her student teaching semester.

At any point in the dance educators' career, they will need to understand how to advocate appropriately for dance education. Advocacy will be needed to create dance jobs and, in many cases, build the context as to why dance education positions need to remain. The second essential question in the research asked, "in what ways could public school districts promote quality dance education?" The conclusion of the results shows the dance educators need to share their work with the campus and the community, and be prepared to take a stand and defend their work with data when necessary. The dance educator should always be equipped with statistics demonstrating the benefits and the incentives of dance in public education. The third and final essential question of the

research was, “in what ways can graduates of quality dance education programs advocate for dance to rural school administration, parents, and students?” Almost half of the administrators interviewed emphasized the importance of highlighting students’ successes and achievements. Dance educators need to always be promoting and sharing the important work that they are doing with their students with different members of their campus, district, and community.

Limitations to the Study

The researcher distributed the dance educator survey through various dance educator groups on social media. The dance educator survey was intended for public school dance educators. While the majority of participants have K-12 dance experience, a small number of dance educators participated who primarily teach at private dance studios. This did not significantly impact the research as the studio dance educators provided insight into their teaching practices and costume choices in accommodating diverse student populations.

The administrators interviewed all came from the same school district, which is significantly isolated from the remainder of the state. This particular school district had a dance program for six years, total, while the study was being conducted. While all administrators have worked with a dance program on their campus or district, the programs are still significantly young and there are only three full time programs in a district with fifty-six campuses.

The region the undergraduate curriculum is intended for is located in a rural part of the state. This region greatly differs from other rural areas in the country because of the immense cultural diversity in the region. Multicultural awareness is a skill set a

teacher would greatly benefit from prior to entering a public-school setting. Dance educators entering schools in this, and many other regions of the country, would benefit from multicultural awareness. K-12 student interviews would have been highly beneficial to the study offering insight to a variety of students' experiences in public schools. With the number of current research instruments for this study, and language barriers communicating with parents, the researcher decided not to use students for this research project.

Recommendations for Future Research

In the event that this curriculum map is utilized as a guide for a Bachelor of Arts in Dance Education, the researcher would like to study undergraduates during their student teaching semester through the first two years of their careers. The researcher would ask graduates to journal throughout their experience in their K-12 dance educator role as well as participate in a survey to discover if the curriculum designed from this research study appropriately prepared the dance educators. The researcher would then use this data to make adjustments to the undergraduate curriculum. A vast inspiration for this study is the amount of change that has taken place in public school classrooms in the past century. For dance educators to be prepared to teach all students, the curriculum for the dance education majors must reflect the needs of current classroom student demographics. The researcher will continue to observe K-12 dance classrooms, maintain relationships with public school administrators, and survey dance educators to see how students' needs are changing and how the university can appropriately accommodate. The researcher will also utilize this information to assist in appropriate professional development for dance educators in the region.

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APPENDIX A
INSTITUTIONAL REVIEW BOARD FORMS



Institutional Review Board

DATE: December 14, 2018

TO: Kaylee Morrison

FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [1332442-3] Preparing Future Dance Educators for Diverse Student Populations

SUBMISSION TYPE: Amendment/Modification

ACTION: APPROVAL/VERIFICATION OF EXEMPT STATUS

DECISION DATE: December 14, 2018

EXPIRATION DATE: November 14, 2022

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB approves this project modification and verifies its status as EXEMPT according to federal IRB regulations.

We will retain a copy of this correspondence within our records for a duration of 4 years.

If you have any questions, please contact Nicole Morse at 970-351-1910 or nicole.morse@unco.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.



CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH **UNIVERSITY OF NORTHERN COLORADO**

Thesis Title: Preparing Future Dance Educators for Diverse Student Populations

Researcher: Kaylee Morrison, Graduate Student at the University of Northern Colorado

Contact Information: 806-656-1101, kaylee.morrison@amaisd.org

Research Advisor: **Christy O'Connell-Black**, University of Northern Colorado,
Christy.OConnellBlack@unco.edu

You are being asked to take part in a research study preparing future dance educators to teach diverse student populations. Please read this form carefully and ask any questions you may have before agreeing to take part in the study.

What the study is about: The purpose of this research is to address what specific course work is essential for undergraduate dance education majors to successfully teach diverse student populations and become advocates for dance education in rural communities. The goal of this study is to develop an appropriate curriculum map for four-year universities that will best prepare future dance educators to successfully engage all students. The research will attempt to answer the following questions: 1. What pedagogical application courses and course content are essential for undergraduate dance education majors to be prepared to teach diverse student populations and why are they considered to be best practices in the dance education field? 2. In what ways can public school districts promote quality dance education? 3. In what ways can graduates of quality dance education programs advocate for dance programs to rural school administration, parents, and students?

Risks:

The risks that are associated with the research are equal with what individuals would experience within everyday life. Participants taking the survey, will be instructed that they will have the ability to pause and save progress throughout the survey. If participating in a recorded interview, participants will be instructed that they will have the ability to pause and skip questions that they wish not to answer. Collected Surveys and recorded interviews will be confidential, and all participants will be guaranteed of this. There may be other risks with regard to opinion-based questions if the individual has prior emotional experience. Questions are designed to be as unbiased as possible to allow the participant to answer honestly. Participants will not be required to answer every question presented to them within the survey.

Your answers will be confidential: No identifying information will be used for presentation or publication of study results. Only coded or fictitious names will be used. No school districts or schools will be identified in the results. All data will be stored in a locked file cabinet in the researcher's home. All audio tapes, other data, and consent forms will be retained for three years.

Taking part is voluntary: Participation in this study is completely voluntary.

If you have questions: The researcher conducting this study is Kaylee Morrison. Please ask any questions you have now. If you have questions later, you may contact me with the information listed above. Please retain one copy of this letter for your records. Participation is voluntary. You may decide not to participate in this study. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse at the Office of Sponsored Programs, 25 Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

Statement of Consent: I have read the above information, and have received answers to any questions that I had. I consent to take part in the study.

Teacher's Full Name (please print)

Teacher's Signature

Date (month/day/year)

Researcher's Signature

Date (month/day/year)

Printed Name of Researcher Obtaining Consent Date (month/day/year)

All consent forms and data will be stored in a locked file cabinet at the researcher's home. The researcher is the only person who will have access to the locked cabinet.

APPENDIX B

SUGGESTED COURSES AND COURSE OBJECTIVES

Suggested Courses and Course Objectives

Dance and Diversity

Develop multicultural awareness through the study of dance.

Understand the value of utilizing the classroom community to gain cultural dance knowledge.

Appreciation of different cultures through multicultural community ceremonies and/or lecture opportunities from members of diverse dance communities.

Comprehension of various cultures everyday life.

Awareness of creating inclusive environments in the dance profession.

Dance Teaching for all Environments

Acquire the capacity to share artistic content knowledge appropriately with various audiences in education.

Define career pathways in dance education.

Understanding and implementation of state and national dance standards.

Apply learning objectives appropriate for the assigned teaching environments.

Accommodate and plan for students of diverse backgrounds in various dance educational settings.

Dance in Public Education

Identify dance classroom teaching approaches to meet requirements of assigned students and campus.

Comprehensive understanding of the roles and expectations of a K-12 dance educator.

Investigate what it means to teach dance from an arts education perspective.

Understand, apply, and analyze how state and national dance standards are used in the classroom.

Recognize strategies for teaching dance to English language learners, special education, and gifted and talented students.

Dance Curriculum and Assessment

Compose an inclusive standards-based dance curriculum.

Develop age appropriate lesson plans.

Create applicable assessments to measure student growth.

Apply state and national standards in lesson development.

Dance Classroom Procedures/Management

Observe classroom procedures and management techniques in various K-12 classroom settings.

Learn effective classroom management procedures and structures for the dance classroom.

Identify ways to establish an effective and safe dance classroom environment.

Understand campus resources and how to apply them for classroom needs.

Develop a personal classroom management plan with established procedures.

Dance as an Interdisciplinary

Apply classroom management techniques in lesson implementation.

Create brain-based movement lesson plans for kindergarten through fifth grade classrooms employing an array of subject matter.

Interpret school data and apply the needs of the school in movement-based lesson plans.
Recognize advocacy practices including dance as an interdisciplinary in public education.
Employ appropriate student accommodations in brain-based movement lesson plans.

Dance Program Management

Understand procedures that keep a public-school fine art program operational.
Recognize ways of appropriate collaboration with various cultures.
Identify proper communication with students and parents.
Discover methods to deliver an inclusive K-12 dance program accommodating for students of various cultures, races, religions, socio-economic backgrounds, and gender identifications.

APPENDIX C
RESEARCH INSTRUMENTATION

Administrator Interview Questions

1. What teaching methods and strategies could dance teachers employ to reach more students of diverse cultural backgrounds in the classroom?
2. In what ways can teachers gain cultural insight of the students they are teaching?
3. What actions can dance educators take to better assist with reaching school wide academic goals?
4. What factors do you find important in hiring a dance educator for your campus?
5. What concerns did you have when adding dance to your campus? If a dance program was already established when you became principal, what were your concerns? If retired, what concerns did you have with the camps dance program?
6. In what ways are undergraduate programs lacking in preparing future educators for the classroom?
7. What are the ways individuals in favor of dance in K-12 education can advocate for dance in public schools?
8. Has/did dance provided an unmet need on your campus?
9. How can students and parents advocate for programs that are unavailable in their school but are common in other areas of the state?
10. What are ways to promote a new program in a school district?

Teacher Survey

Multiple Choice

Please select the percentage that is closest to the approximant time you have used the following circumstances in your classroom.

Always: 100% Often: 75% Sometimes: 25% Never: 0%

1. How often do you take into consideration students cultural backgrounds when preparing lesson plans?

A. Always B. Often C. Sometimes D. Never

If so, please provide a(n) example(s):

2. When using examples of dancers through pictures and through video performances, how often do you consider using examples that relate to your current student population?

A. Always B. Often C. Sometimes D. Never

If so, please provide a(n) example(s):

3. When using examples of dancers through pictures and through video performances, how often do you consider using examples that do not limit certain dance forms to a certain racial and cultural demographic?

A. Always B. Often C. Sometimes D. Never

If so, please provide a(n) example(s):

4. How often do students share prior social or cultural dance experience with other students in the classroom as a method to learn about other cultures and experiences?

A. Always B. Often C. Sometimes D. Never

If so, please provide a(n) example(s):

5. How often do you take into consideration different learning styles when preparing lesson plans?

A. Always B. Often C. Sometimes D. Never

If so, please provide a(n) example(s):

6. Have you experienced difficulty in having students participate in dance genres that the culture or race they identify with is under- represented?

A. Always B. Often C. Sometimes D. Never

If so, please provide a(n) example(s):

7. How often do you consider skin tone when purchasing dance costumes, shoes, and tights for students in your class? For example, do you require the same shade of tights and shoes for all students?

A. Always B. Often C. Sometimes D. Never

If so, please provide a(n) example(s):

8. How often do you considered how you would accommodate a costume for a student based on religious beliefs?

A. Always B. Often C. Sometimes D. Never

If so, please provide a(n) example(s):

9. When planning the financial obligations for student participation in your program, how often do you consider your students financial situation?

A. Always B. Often C. Sometimes D. Never

If so, please provide a(n) example(s):

Short Answer

10. Do you consider students who have not taken concert forms of dance such as ballet, jazz, modern, and tap dancers if they have participated in cultural and social forms of dance? Please provide examples.

11. How have you taken into consideration different learning styles when preparing lesson plans?

12. How have you made students feel relevant learning dance genres that the culture in which they identify with is underrepresented?

13. Have you ever had to accommodate a costume or dressing facility for a student who identifies as transgender? If so, please provide examples. If not, how would you if you were in this situation?

Teacher Information

14. How many years have you been teaching?

- A. 0-5 years B. 6-10 years C. 10-15 years D. 15- 20 years E. 20 years plus
F. Retired

15. What is the social economic demographic of the students you currently teach or most recently have taught?

- A. Upper Class B. Middleclass C. Lower Middle-Class D.

Poverty

16. In your teaching career have you taught students that identify with cultures outside of the United States? Please write in the space provided below.

17. What culture(s) do you identify as?

18. What is the approximate racial demographic of your current students?

19. What race(s) do you identify as?

20. What do you wish you would have known to better prepare you for the classroom?

Please write in the space provided below.

University Faculty Interview Questions

1. What courses are imperative for future K-12 fine arts educators to study as an undergraduate?
2. What classes outside of the fine art discipline should be taken though the education department?
3. What ways can individuals in favor of university fine arts programs be advocates for them?
4. What is the current enrollment in your program/course offerings?
5. What commonalties have you found in undergraduate students who went on to become successful fine arts educators?

Campus Leader Interview

1. In what ways can teachers maintain classroom management in classrooms where desks are not present?
2. How can teachers accommodate students of diverse cultural backgrounds when participating in physical activities?
3. In what ways are new teachers unprepared for the classroom?
4. As an undergraduate student, what information do you wish you had prior to starting your career in public education?
5. What are your biggest obstacles as a teacher or when you were a teacher in reaching students from diverse backgrounds?